

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, DECEMBER 28, 1872.

PRICE { 4d. Unstamped.
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CRYSTAL PALACE.—THIS DAY, and CHRIST-MASTIDE.—Wonderful succession of attractive AMUSEMENTS ALL DAY.

CRYSTAL PALACE.—Great Masque and Harlequinade, JACK AND JILL, by E. L. Blanchard.

CRYSTAL PALACE.—THIS DAY.—Doors open at 10 a.m. MUSICAL PERFORMANCE at 12.30, followed by the Bendorous, Grand Comic Ballet, the Rowellias, &c.; the Troupe of Arabian Athletes of Beni-Zoug-Zoug; the new Great Masque and Harlequinade, JACK AND JILL, at 3.0; Punch and Judy; giant Christmas Tree, great Fancy Fair and Bazaar, Aquarium illuminated, new Fernery, numberless special entertainments, in addition to all the usual attractions, Outdoor Sports and Pastimes. The Palace illuminated till 8 p.m. —Admission One Shilling, or by Guinea Season Ticket.

CRYSTAL PALACE.—THIS DAY and CHRIST-MASTIDE.—JACK and JILL, at 3.0, on the great stage—the new and original Grand Christmas Masque and Harlequinade, written expressly for the Crystal Palace by E. L. Blanchard, entitled JACK AND JILL; or, Old Dame Nature and the Fairy Art. Jack, Miss Caroline Parkes. "The pantomimes at Sydenham are now considered one of the regular and most interesting features of the Christmas season. 'Jack and Jill' more than maintains their reputation, whether as regards writing, acting, or the *mise-en-scène*."—*Times*.

JACK AND JILL.—NEW CHRISTMAS MASQUE and HARLEQUINADE.—"By far the most important of all the Sydenham annuals."—*Daily Telegraph*. "With his wonted skill, the author has contrived to weave a pretty and withal instructive story out of the familiar nursery rhyme."—*Standard*. "An immense success. . . . Strong in the grotesque and burlesque element; the production is doubly strong in picturesque and fairy effects. . . . Really masterpieces. . . . and as for the gorgeous transformation scene, it is one of the most brilliant and charming spectacles of the kind ever produced."—*Morning Post*.

JACK AND JILL.—SUPERB PICTURE SCENES.—"Scenic illustrations of a beauty and magnificence such as we have rarely seen equalled on the pantomimic stage. . . . The abode of Dame Nature in the Happy Valley is a gorgeous idyll upon canvass. . . . In fact, the triumph of refined realism."—*Daily News*. "The scene here shown (Temple of Art) is the first of a series that must rank among masterpieces of stage effect."—*The Daily Telegraph*.

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THE THIRTY-FIRST CELEBRATION is appointed to be held on the 26th, 27th, 28th, and 29th AUGUST, 1873.
Conductor—SIR MICHAEL COSTA.
By Order of the Committee,
HOWARD S. SMITH, Secretary.

MISS ELCHO begs to announce that her **SECOND EVENING CONCERT**, at the HANOVER SQUARE ROOMS, will take place on the 21st January next.
Further particulars will be shortly announced.

"ALICE, WHERE ART THOU?"
MR. HENRY GANNEY will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" and BALFE's song, "DIDST THOU BUT KNOW"—(*Si tu Savais*)—at the National Ballad Concerts in London and Country.

"MY SWEETHEART WHEN A BOY."
MR. HENRY GANNEY will sing "MY SWEETHEART WHEN A BOY," "ALICE, WHERE ART THOU?" and "SI TU SAVAIS," at Downham Theatre (Norfolk), This Day, Dec. 28th.

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and
His Royal Highness the Prince CHRISTIAN.

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The Lent Term will commence on MONDAY, the 20th January, and will terminate on Saturday, the 26th April.

Candidates for Admission can be examined at the Institution on THURSDAY, the 16th January, at Eleven o'clock, and every following Thursday at the same hour.

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"SWEET HAWTHORN TIME."

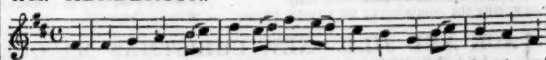
WORDS BY

(SONG.)

MUSIC BY

WM. HENDERSON.

EMILE BERGER.



Sweet hawthorn time—fair month of May! What joys attend thine advent gay!

Sweet hawthorn time—fair month of May!

What joys attend thine advent gay!

On every tree the birds sing;

From hill and dale glad echoes ring;

The lark, inspir'd, to heav'n ascends,

The gurgling brook in beauty wends

By mossy bank and grassy brae,

Where violets bloom and lambskins play.

Delightful Spring—sweet month of May

What joys attend thine advent gay!

In mantle clad of fairest sheen,

The woods burst forth in virgin green—

Bright home of birds and flow'rets gay,

The streamlet woos thy sheltered way,

Thro' primrose dells, sweet hawthorn glades,

And silver birches' fragrant shades,

Where nightingales, at close of day,

In leafy bow'rs trill raptur'd lay.

Delightful Spring—sweet month of May

What joys attend thine advent gay!

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And may be had, by order, of all Music-sellers in town and country.

RICHARD WAGNER ON ACTORS AND SINGERS.

CONSIDERED BY DR. EDUARD HANSLICK.*

(Concluded from page 781.)

Having started by abusing the actors, he naturally goes on to fall foul of the writers of dramas, as being the worst accomplices in the aforesaid *unbounded nonsense*. Hebbel's *Nibelungen* produces upon him the effect of a "parody of the *Nibelungenlied*, something like Blumauer's travesty of the *Æneid*." "The educated modern literary man," says Wagner, "appears very plainly here to deride, by ridiculous exaggeration, the grotesqueness, as he considers it, of the mediæval poem; his heroes go behind the scenes, where they perform some monstrous heroic deed, and then, returning to the stage, speak about it in a contemptuous tone, as the Baron von Munchausen speaks of his adventures . . . just as though everyone of them said: 'The whole matter is a pack of rubbish, including the *Nibelungen*, and the German stage as well.'" In this tone he goes on. In order, however, to understand all the enormity of Hebbel's crime, we must, it is true, recollect that Wagner also has dramatised the *Nibelungen*, and that, in his musical drama, the monstrous heroic deeds, so far from being performed behind the scenes, are all enacted before the eyes of the public. Wagner's Siegfried chases a wild bear round the stage, while the "monstrous squirrel-like serpent-worm" attacks people, lashing his tail, spitting fire, and singing into the bargain. In this case, we prefer the rubbish of the "educated" literary man to the other.

During the discussion of the *Nibelungen*, theatrical managers also come in for their share. "Our actors see such pieces accepted as ready money by their managements, pretty much as we find to be the case with the peculiarly ironical obscenities of our historical painters, who work on a grand scale, and the patrons of art: music is composed for them as something indispensable, and then the mime must set to work to see how far he can go in his most insipid manner." Wagner is indignant that our managers will not produce the Second Part of Goethe's *Faust*, a notion at which probably Goethe himself would have been more startled than anyone else. In his mania for paradoxes, Wagner goes so far as to assert "that no theatrical piece in the world exhibits such scenic power and spectability as the second part of this tragedy, a part as much derided as it is little understood." But our "wretched modern stage" finds a perfect pendant in our "now utterly imbecile art-judgment"—in a word, it could never enter R. Wagner's head to propose plans of reform for the German stage, which is rotten to the very core.

But how is Wagner to get out of this self-manufactured infernal abyss? Very simply: by a bold jump. After saying, at the commencement (page 10), that the Germans possess theatrical talent "only in the most scanty degree, nay, almost not at all," he suddenly discovers (page 23) "that the German artist will show himself no less qualified for dramatic art also, as soon as the sphere adapted for his genius is opened freely, nay, merely left open." Anyone with a nose can already discern in the murmuring of the breeze, the advent of the *Deus ex machina*. Only a little patience is needed. Wagner first asks himself the question where the actor, who has merely comedianic affection before his eyes as a model, can find the undistorted and natural man. His answer is: "Only in the lowest ranks." "It is only in the lowest genre that plays are well acted among us in Germany." Is this intended as a word of recognition for the folk-like freshness with which Raimund's and Nestroy's pieces are played among us? Not a bit of it!—The "so-called Folk's Theatres in the towns of Germany," Wagner expressly pronounces to be "a repulsive caricature." The ideal of original, theatrical, folk-spirit is, according to Wagner, "the Kasperl-theatre of our annual fairs!" Yes; really and truly! In such a performance, with the German Kasperl, "pushed to the absolutely demoniacal," and the "calmly gluttonous Jack Pudding," "a last light of hope has beamed" for our master—such a performance he names nothing more nor less than "the most genuine of all stage-plays with which he has ever met."

Let us leave the actor and turn with Wagner to the *opera-singer*. Under this title we understand the singer properly so-called,

who is never required to appear in spoken drama. Wagner seems to desire the return of the German *Singspiel*, when actors sang grand operatic parts; when there was no regular female *bravura* singer, and no lyrical tenor. In "these two strange beings, who live apart from the other members of a theatre, in an isolation devoted equally to virtuosity and stupidity," Wagner perceives "the ruin namely of German opera." When he says that Italian vocal virtuosity is foreign to the German disposition, he is undoubtedly right. He goes, however, too far in the assertion: "Italian Canto is *impracticable* in conjunction with the German language, and we must altogether renounce it." Italian singing is no more essentially impracticable with German words, than the German language is thereby rendered "a distorted wilderness of unintelligibly articulated vowels and consonants." We feel ourselves, therefore, under no obligation "altogether to renounce," at Wagner's command, the treasures of Italian operatic literature. Wagner further laments "the completely false training of German singers in a delivery which excludes all healthy speech." "As our singers do not pronounce naturally, they generally know nothing about the sense of their discourses, and the character of the part to be sustained by them thus becomes known to them only in a general and shadowy outline. As they go, in consequence, insanely groping about, they hit, with the object of pleasing, upon nothing else than the tone-accents, distributed here and there, and on these they let loose their voices, with groaning inhalations, as well as they can." Thus it struck him as almost astonishing, he proceeds to remark, "how quickly such a singer, if only possessing moderate natural powers and good will, was to be freed from the absurdity of his habitudes, immediately, in all brevity, I directed him to what was essential in his task!" The arts of our teachers of singing are, Wagner informs us, simply so much trouble thrown away. "The only question can be, of what kind are the *tasks* which we set before the mimic talent of our people for the exercise of their art. It depends, therefore, upon this *example*, by which, in the peculiar instance now under consideration, we understand the *work of the dramatic musician*. What I meant as the *example* to be given to our performers, I believe I have most plainly established in the *Meistersinger*." Here, as we see, we have, the *Deus ex machina* bodily, and he never afterwards leaves us. Herr Wagner finds in his own works the phases of development out of the labyrinth of style reigning in opera to a "solely healthy German style," and his *Meistersinger* emboldens him to make the assertion that if the drama has really been impaired by opera, "it is only by opera that it can be raised up again."

It cannot be denied that Wagner understands admirably how to train singers for his own purposes; but when he asserts that, by the getting-up of his *Meistersinger*, he completely effected a new birth of all his singers, he is contradicted by the facts of the case. We can assure him that those artists (Betz, Hölzel, Nachbaur, Mallinger, etc.) who distinguished themselves in *Die Meistersinger* at Munich, were just as admirable previously in various other operas, and that, on the contrary, the middling members of the company were as middling after, and notwithstanding, *Die Meistersinger*, as before. "I may," says Wagner, "assign to myself the merit of having, by the musical signs of my score, furnished the singer with the most correct guide to a natural dramatic delivery, such as the reciting actor has entirely lost." The only answer we can make, is to request the reader to be so kind as to turn to any longish conversational portion in *Die Meistersinger* (the speeches, for instances, of Magdalena in the Church Scene, or David's in his first dialogue with Stolzing), and judge for himself whether the syllables which are in fifths, or sixths, and sometimes spring about even more wildly, but which, in the declamatory tone of the speaking actor, are separated from each other by a quarter, half, or, at most, a whole tone, correspond with natural declamation, or constitute the opposite. If after this "*example*" the whole system of dramatic delivery, not only in operas, but in plays as well, is to be "raised up again," we beg, in all humility, that we may be allowed to retain the *unbounded nonsense* of our actors at the Burg Theatre, Vienna.

After giving his "*mimes*," as we have mentioned, a flattering reception, like a friendly host, so as to castigate them more conveniently and more thoroughly, he feels, on taking leave, the

* From the *Neue Berliner Musikzeitung*.

moral necessity of presenting them with a plaster for their wounds. He does this at the conclusion by a glorification of the celebrated Schröder Devrient. From the extraordinary rarity of the occurrence, we are most agreeably impressed at seeing Wagner warming up before any portrait but his own. In this unusual mood, he even confesses that, as Emmeline in *Die Schweizerfamilie*, the lady carried him away. We may from this, perhaps, deduce the notion that, even long before the *Meistersinger* "example," a German singer of talent and artistic training was capable of stepping a little beyond the pale of "comedianic affection" and "utter stupidity."

MUSICAL RECOLLECTIONS.*

(From the "Pall Mall Gazette.")

We had fondly hoped that the perfidious "friend," at whose recommendation so many wearisome volumes have been brought out, had at last retired. But he is still, like the eternal Tempter, walking to and fro, seeking whom he may lure into publication; and his last victim has been the author of these *Musical Recollections*. When a writer tells us in his preface that he has rushed into print by the advice of a "friend," and commences his first chapter by quoting "*didicisse fideliter artes*," &c., as if it were prose, we know what to expect. The anticipations raised in the opening pages of these volumes are fulfilled in the sequel. The author is conventional, inaccurate, and unduly fond of quotations. This last weakness soon takes the form of wholesale borrowing from contemporary publications, which are laid under contribution at every possible opportunity. Sir Michael Costa is one of the author's most esteemed composers; and a fair specimen of his method of presenting "Recollections" is to be found in the account he gives of Sir Michael Costa's *Don Carlos*, which, to begin with he did not hear. "Unfortunately," he says, "I had not an opportunity of hearing this work, so that I cannot give my impressions respecting it." In his difficulty he quotes with approval a favourable account of the opera, and with disapproval an unfavourable one. The *Athenæum* had pronounced it to be a "far better opera than Mercadante's latest works, which had been so much vaunted for their science;" while Mr. Lumley, many years afterwards, recorded the simple fact—recording it "coolly" we are told, and "after he had thrown all the obstacles he could in the way of its production"—that, "although well mounted and supported by Grisi, Mario, Lablache, and Fornasari, like its predecessor, it utterly failed to produce any prominence. It survived but a few nights, and then, like *Malek Adel* sank into the vast limbo of forgotten works, being, in a managerial point of view, a failure." It surely would have been better not to quote these disparaging remarks, damaging as they are meant to be to the manager who ventured to make them.

The author also failed to hear Costa's *Naaman*. "I meant to hear it," he says, "but was unfortunately prevented from fulfilling my intentions." Similarly of the *début* of Adelaide Kemble he tells us, "I did not witness that *début*." We do not complain of these failures and omissions when they are recorded with becoming brevity; as in the case, for instance, of Duprez's singing in *William Tell*, which, says the author, without adding one unnecessary word, "I did not hear." But there is surely too much detail in the announcement that, "not being in London at the beginning of March in this year (1841), I escaped being a witness of a somewhat extreme proceeding at the second Philharmonic concert, when the classicists hissed M. Berlioz's overture to his opera of *Benvenuto Cellini*."

On these occasions, as on those when the author heard the performances in which he wishes to interest his readers, he turns for an account of them to some art-journal of the period, and by preference to the *Athenæum*, which is so largely quoted that we really believe the passages reproduced from its columns nearly one-half the entire work. In the first volume whole pages of criticism are cited from the *Harmonicon*; but when the *Harmonicon* came to an end the author seems to have taken to filing the *Athenæum*, which, happily, reflects his views quite as faithfully as the purely musical journal. He is never, from the time he first takes the *Athenæum* in hand, at variance with that organ, except once, when he quotes it to show what a terrible mistake its critic made in imagining that Mr. Costa would not be an excellent conductor of classical music. Mr. Chorley (who is mentioned by name) is the real author of at least a very great part of these so-called *Recollections*, put forward anonymously by a gentleman whose forte seems to lie less in recollecting than in collecting. At every page we meet with reasons, more or less ingeniously adduced, for reprinting another man's criticisms. "There seems to be very little doubt that much force was prevalent in the following remarks;" "the opinion expressed

concerning this work so thoroughly accords with my own;" "I cannot withhold the following just and appropriate observations," are specimens of the author's manner of introducing a forced loan.

There is one writer, however, who is often referred to in the second volume, not to be praised, but to be violently blamed. This is Mr. Lumley, who, in his *Reminiscences of the Opera*, has, at least, put down what he himself remembered. From the time, however, that the Royal Italian Opera was started, and even for a little while before, nothing, not even an individual singer, at Her Majesty's Theatre can find favour in our author's eyes, or rather ears. In the great politico-operative war between the Royal Italian Opera and Her Majesty's Theatre our sympathies were with the former establishment, which produced grand operas, notably those of Meyerbeer, with a completeness and magnificence previously unknown in England. But it did not appear to us, as to the *Athenæum* of twenty years since, that Mdle. Alboni sang well at Mr. Gye's establishment and ill at Mr. Lumley's; and we are not nearly so much shocked as the author of *Musical Recollections* seems to be at Mdle. Alboni's having "transferred her services to Her Majesty's Theatre apparently without any compunction whatever." But for the copious citations from the *Athenæum*, presenting opinions in which the author before us "entirely agrees," "which fully coincide with his own," "which he himself might have expressed," and so on, we could scarcely have believed what prejudice existed in these days in regard to operatic matters. With Jenny Lind's singing "but few of the London journals ventured to find the slightest fault," says our author; "yet one at least," he adds, "among the then well-known staff of critics defied the opprobrium his *honest* dealing raised." Thus it was cowardly not to find fault with a singer who was generally regarded as the greatest singer of modern times; while to see no beauty in her singing, to say that "her voice had somewhat coarsened" when it might be that the critic's ear had hardened, was a sign of "honesty." The volumes are inscribed in a dedication, which is the best thing in the book, to Sir Michael Costa; for whom the author entertains the highest admiration. But it is on Meyerbeer's authority that he declares him to be, in words which Meyerbeer used in reference to a purely instrumental performance, "the greatest *chef d'orchestre* in the world;" and if Meyerbeer's opinion about Sir Michael Costa was valuable, his opinion about Jenny Lind was also worth something; in which case the critics who did not "venture" to find fault with her were right, and the critic who was "honest" enough to say that she was coarse, careless, and sang out of time, wrong.

The account of Signor Costa's arrival in England at the age of nineteen, with a composition entrusted to him by his master, Zingarelli, for the Birmingham Festival, is interesting; and Mr. (now Sir Michael) Costa's career from that time has been as honourable to himself as beneficial to the progress of music in England. His influence on every institution with which he has been connected has proved advantageous; he has been conductor at three operahouses, at the Philharmonic, and at the Sacred Harmonic Societies. But singers do not, all the same, lose their talent when Sir Michael Costa leaves them, to regain it only on rejoining him at a new theatre. That, however, as we gather from the newspaper cuttings, presented with approval by the author of *Musical Recollections*, and from the author's own observations, is what took place when, in 1846 and the years following, first Mr. Costa, and after him the principal singers, quitted Her Majesty's Theatre for the Royal Italian Opera. Of late all merit, it seems, has passed away from the Royal Italian Opera, and is now to be found only at Her Majesty's Opera. But the public of the present day is less prejudiced, less inclined to partisanship than that of twenty years since, and those who recognize the superiority of the orchestra at the one establishment, will not, for that reason, deny the beauty of Madame Patti's, and of Madame Lucca's singing, nor the magnificence of the *mise-en-scène* of the other. Our author, however, thinks but little of modern singers. Bosio had no charm for him, neither Patti nor Lucca delights him, and he does not even mention Nilsson. The only vocalist, now on the stage, to whom he attributes high talent is Mdle. Tietjens. For Madame Viardot he professes a sort of adoration; and he pursues, scourge in hand, all whom he suspects of undervaluing her. We will not say, then, what we thought of her Rosina and her Amina, and we hasten to add that we admired her very much indeed as Fides and as Azucena.

It is very difficult on a musical or, indeed, on any artistic question to prove, when a writer differs from you, that he is absolutely in error. But there can be no doubt as to the author of these volumes being in error when, speaking of the *falsetto* voice, he tells us that "both Rubini and Mario used this resource with the utmost advantage." "With as little disadvantage as possible," he should have said. If there could be any sort of advantage in using the artificial instead of the natural voice, composer would have written for it; which, we need scarcely say, they have not done. As to Rubini, we cannot speak, but it was only from hard necessity that Mario, his beautiful voice failing him, sang occasionally

* *Musical Recollections of the Last Half Century*. London: Tinsley Brothers, 1872.

from the head what he would have wished to sing from the chest. It may be true that the use of the *falseto* was "the great charm in Incedon's singing," and that "Braham owed to it very much of the attractive fascination of his execution," as did also Colonel Newcome, that famous night, when he sang, after the manner of Incedon, at the Cave of Harmony. The *falseto* voice is the resource, all the same, of tenors who are vocally lame. To that condition, by the way, all our operatic vocalists ought, by this time, to be reduced, considering the "frightful wear and tear to which Verdi's music exposes all singers who are rash enough to become its interpreters." That is a very old story about Verdi's music, and it might, at least, as well be told of the music of Meyerbeer. But our author can see no good whatever in Verdi. The *Trovatore*, he writes, is "flimsy" in every act but the last, which is "from beginning to end a direct plagiarism from Beethoven;"* while *Gilda*—than which there is no more charming part in the lyric drama—is "one of Verdi's weakest creations."

With regard to errors, not of opinion and taste, but of fact, we may ask the author of these *Recollections* to refresh his memory on the subject of "Vivi tu," which, he says (not quoting this time from the *Athenaeum*), belongs to *Il Pirata*, and on that of *Ernani*, which (here again trusting to himself alone) he declares to have been founded on "one of Victor Hugo's recently published sensational novels." He even makes mistakes about Madame Viardot, who, he writes, "created the part of Azucena, in Paris," where the part was created, under Verdi's direction, by Madame Borghi-Mamo. He calls Fornasari, the baritone, again and again, "Fornisari," Hérold, the composer, the only time he mentions him, "Harold," and Mr. Sartoris, the husband of Adelaide Kemble, Mr. "Sartorius." Characteristically inexact in these little matters, he is more than inexact in his manner of writing English.

LETTER TO THE PROPRIETORS OF THE MUSICAL WORLD.

201, Regent Street, W., December 12, 1872.

SIR,—We have been desired by the Committee of the Mendelssohn Scholarship Foundation to send you the enclosed statement, with the request that you would give it your earnest attention. The Committee is most anxious to increase its funds, in order that it may widen the sphere of its operations for which there is much need. In the various competitions that have taken place for this Scholarship, a great deal of talent—some of it remarkable, has been exhibited, and on these occasions it has been a matter of the deepest regret that the Committee could not afford assistance which in many cases would have been of material importance. To endeavour to meet this difficulty is now the earnest desire of the Committee, and we are instructed to appeal to you for co-operation and support. By the active assistance of those who make music their vocation, and of lovers of the art of music in general, it is hoped a sum may be raised, which will be the means of extending what experience has already proved a good and useful work.—We have the honour to be, sir, your very obedient servants,

OTTO GOLDSCHMIDT, } Hon. Secs.
ARTHUR S. SULLIVAN, }

W. D. DAVISON Esq.

[All donations (Cheques, P. O. Orders, &c.), are to be made payable to the order of the Hon. Treasurer of the Mendelssohn Scholarship Fund, Bank of England, Western Branch, Burlington Gardens, W.; and can be received by the Hon. Secretaries, 201, Regent Street, W.]

We gladly give the following document, which has been sent to the office of the *Musical World* :—

MENDELSSOHN'S SCHOLARSHIPS FOUNDATION.

Committee :—Sir Julius Benedict, Chairman; Professor Sir W. Sterndale Bennett, Mus. Doc.; C. V. Benecke, Esq., Trustee; J. W. Davison, Esq.; Sir John Goss; Charles Mallé, Esq.; John Hullah, Esq.; Henry Leslie, Esq.; Arthur S. Sullivan, Esq.; the Rev. Sir F. Gore Ouseley, Bart., Mus. Doc.; Kellow J. Pye, Esq.; R. Ruthven Pym, Esq., Trustee, Hon. Treasurer; Otto Goldschmidt, Esq., Hon. Sec. Bankers, Bank of England, Western Branch.

On the 4th of November, 1847—now twenty-five years ago—Felix Mendelssohn-Bartholdy passed away from us. Shortly after his death, his friends at Leipzig resolved to found Scholarships in memory of the illustrious Master, to be competed for, and held at the Conservatorium there, which he had been instrumental in founding within a few years of his death; and they appealed to his English friends to join in the undertaking, from whom they found a ready response. A Committee was formed in London to raise money for the new fund, with Sir George Smart for Chairman, Mr. Charles Klingemann, Mendelssohn's intimate friend, for Secretary, and Mr. E. Buxton for Treasurer. The promoters of the Leipzig Fund having addressed themselves to Mdlle. Jenny Lind (at that time in London), in order to enlist her co-operation, she readily came forward, and suggested a performance, on a large scale, of the

Eljah, for which she promised her assistance. The Committee determined on giving this performance, which took place on the 15th of December, 1848, the original Programme being as follows :—

Under the immediate Patronage of
Her Most Gracious Majesty the QUEEN, Her Majesty QUEEN ADELAIDE,
and His Royal Highness PRINCE ALBERT.

EXETER HALL.

On FRIDAY EVENING, the 15th of DECEMBER, 1848,
A GRAND PERFORMANCE

OF MENDELSSOHN'S SACRED ORATORIO, "ELIJAH."

Mdlle. Jenny Lind (who has most liberally offered her gratuitous services on this occasion), Miss A. Williams, Miss Duval, Miss M. Williams, Mr. Lockey, Mr. Machin, Mr. Benson, Mr. Smythson, Mr. J. A. Novello. Organist, Mr. H. Smart. Conductor, Mr. Benedict.* The band and chorus will be on the most complete scale possible. Full Particulars will be duly announced. The Committee of Management for this performance have the pleasure of announcing that they have received the most cordial co-operation from

THE SACRED HARMONIC SOCIETY,

AND FROM

THE MEMBERS OF MR. HULLAH'S UPPER SCHOOL

The performance realized a large profit, which, together with some other donations, was invested in the purchase of £1050 Bank 3 per cent annuities. The original plan, to amalgamate the London Foundation with that projected at Leipzig, had to be abandoned, and the capital was allowed to accumulate until 1856, when the first scholar was elected, in the person of Mr. Arthur S. Sullivan, at that time one of the "children of Her Majesty's Chapel Royal," who held the scholarship for about four years, studying at the Royal Academy of Music, London, and afterwards at the Conservatorium at Leipzig. In 1865, the funds were again sufficient to enable the Committee to elect a scholar, Mr. (now Dr.) C. S. Heap, of Birmingham, who held it for upwards of two years, and was succeeded, in the early part of 1871, by Mr. Wm. Shakespeare, a pupil of the Royal Academy of Music, London, who is now pursuing his studies in Italy. At the time of Mr. Shakespeare's election, the Committee decided to employ a small portion of the accumulated interest by offering a two years' Scholarship, of £20 a year, at the Royal Academy of Music, which has been held for a year by Miss Crawford, and to which, for 1873, Mr. E. Fanning, a young composer, has just been elected. The small amount of the Society's capital, consisting at present of £1350 five per cent India Stock, will, however, not allow the Committee to continue the last named Scholarship, nor to furnish any one scholar travelling abroad with all the means imperatively required; and the Committee believe the time to have arrived when, with good hope of success, it may address itself to musical societies, Cathedral Chapters, professors, and lovers of the musical art in general, for substantial support, in order to raise the fund to an amount sufficient to serve the purpose for which it was established. With the exception of one or two exhibitions, differing in value, at the Royal Academy of Music, this is the *only Musical Scholarship Foundation in the British Empire*; and attention is directed to the names of the Committee, and to the rules here annexed (which form part of the Deed of Trust and Regulations), as a guarantee for the spirit in which the Foundation is administered. By order, OTTO GOLDSCHMIDT (Hon. Sec.).

201, Regent Street, W., London, November 4th, 1872.

EXTRACT FROM REGULATIONS OF THE MENDELSSOHN SCHOLARSHIPS FOUNDATION.

- (1.) The Foundation shall be called "The Mendelssohn Scholarships Foundation," and shall be devoted to the education of musical students of both sexes.
- (18.) Musical students of either sex, between the ages of 14 and 24, being natives of, or domiciled in, Great Britain or Ireland, shall be eligible for election as scholars.
- (19.) The qualifications for election shall be a decided talent for music, exhibited in composition, or in instrumental or vocal performance. Precedence shall be given to talent for composition over other qualifications.
- (20.) The scholars shall be elected (after examination) for the period of one year, subject to renewal. No person shall hold a Scholarship for more than four years.
- (21.) The education of the scholars shall be carried on, in this country or abroad, under the control of the Committee.

BOLOGNA.—A few evenings since, the editor of the paper called *Dietro le Scene* was politely turned out of the Teatro Comunale by order of the management, who had taken great offence at his anti-Wagnerian articles, in which he dared to intimate that *Tannhäuser* was not quite such a success as some persons had represented.

* Oh, Jupiter! It is as much like Beethoven as the author of *Recollections* is like Bevenuto Cellini.—A. S. S.

* Whose services were also gratuitously rendered.

CRYSTAL PALACE CONCERTS.

The eleventh and last of the series of Saturday concerts, announced to be given before Christmas, brought a full attendance, notwithstanding the weather, which could hardly have been less favourable for an expedition to Sydenham. The programme was one of more than ordinary interest, as may be seen by the subjoined abstract:—

Overture, "Fierrabras," Schubert; Aria, "How great, O Lord" (*St. Peter*), Benedict; Quintet for string instruments (Op. 18), in A (by all the strings), Mendelssohn; Aria, "Ah se tu Dormi," Vaccaj; Symphony, No. 4, in B flat (Op. 60), Beethoven; Air, "O, Ruddier than the cherry," Handel; Air, "O, mio Fernando," Donizetti; Overture, "Le Cheval de Bronze," Auber. Conductor—Mr. Manns.

Schubert's overture, the prelude to an opera never performed, and still only existing in manuscript, deserves more frequent hearing. It is very original, like everything that came from the pen of its wonderfully gifted author, who, considering that he only lived to the age of 31, may fairly be pronounced the most prolific of all composers, without excepting Haydn, Mozart, Handel, or J. Sebastian Bach. The amount of music produced by Schubert is the more astonishing when its earnest character is borne in mind. Whatever he did he did seriously; it came from the heart as well as from the brain, and was invariably wrought out to the utmost extent of his ability. Schubert was not a profound adept in the art of counterpoint, which he might have been had he practised longer under Salieri, or survived to prosecute, later in life, his intended studies under Sechter, neither of whom possessed anything approaching to his fertility, although both could have initiated him into some of the secrets of art-work, which, to one so endowed, would have been of inestimable service. Among all the musicians of whom we have any cognizance, Schubert was the most unlucky. True, he was an immediate contemporary of Beethoven, but so was Spohr, who, though a genuine musician, was in no way comparable to Schubert as a genius. Had Schubert composed nothing more than his songs, which may be reckoned in hundreds, he would have done enough to immortalize his name; but the quantity of instrumental music which he produced, for the orchestra as well as for the chamber, proclaims him a double prodigy, and more than justifies the enthusiasm of Robert Schumann, the kindest, most eloquent and persuasive of all critics on music and musicians. The opera of *Fierrabras* was written in 1823, five years before its author's death. Like the greater number of his important works, including his orchestral symphonies, Schubert had never the opportunity of hearing it, and when he died had probably forgotten every note. The overture, it may suffice to add, was finely performed on Saturday, and made a deep impression.

Of all the early compositions of Mendelssohn, who was nearly 20 years of age when Schubert died, the Quintet in A, for string instruments, is the most finished and beautiful. We place it above his first two Quartets, and even above his Ottet, one of the most extraordinary instances of early mastery the records of art can show. The Quintet in A is by no means so well known to amateurs and musicians generally as the Ottet. Nevertheless, composed a year later (1826), it is in every respect its equal, if not its superior. The first movement is one of the loveliest things imaginable—a continuous stream of fresh, spontaneous, and original melody; the *scherzo* is perhaps equal to any *scherzo* that ever proceeded from Mendelssohn's pen; the *finale* overflows with spirit from the first bar to the last, and contains an enchanting cantabile for second theme; the *adagio*, or "intermezzo," as it is styled, was not originally an integral part of the Quintet, but was composed during the author's first professional visit to Paris, expressly for the great French violinist, Baillot, the Sainton of his day, and substituted for a minuet and trio which originally occupied its place, and which amateurs would like to know. That Mendelssohn never dreamed of his Quintet being played by all the string instruments of a large orchestra may be taken for granted. The first time such an experiment was made was in Paris, at one of the concerts of the Conservatoire, when Beethoven's Septet was played by the entire orchestra, wind and string; and this was followed by a second experiment of the kind with the *finale* of one of Haydn's quartets. At the Crystal Palace Mendelssohn's Ottet and the slow movement, with variations from Schubert's Quartet

in D minor, had already been successfully submitted to the same ordeal; and it was not surprising that the Quintet of Mendelssohn should follow. In our opinion, this essay was the happiest of all. The performance was throughout admirable; and the execution, especially of the difficult *scherzo*, was beyond praise. We cannot recommend this innovation as a precedent; but the result with the Quintet was precisely similar to that which, not long since, attended the Ottet. It was as though Mendelssohn had composed another grand symphony—for string instruments alone. Of course, as a rule, the master's first form should be punctiliously adhered to; but there can be no great harm, from time to time, in making an experiment of the sort. The applause which the Quintet, with the parts thus multiplied, obtained, was hearty and unanimous.

Even the magnificent performance of Beethoven's Symphony in B flat, fourth of the Nine which are all to be included in the present series of concerts, did not efface the impression created by Mendelssohn. True, the sound of the wind instruments was refreshing, after that long unbroken monotony of strings, and imparted a variety of colour to the Symphony impossible to give to the Quintet; but no greater criterion could have been afforded of Mendelssohn's youthful genius than that, without a single wind instrument, from a flute to a bassoon, without a single brass instrument, without even a drum, the Quintet held its own against one of the most justly-renowned compositions of the giant of the orchestra. We have rarely heard the Fourth Symphony better played. The wind instruments were faultless. Of the string instruments it is almost superfluous to speak; but to Mr. Manns, the conductor, the highest credit is due, because he took equal pains with Mendelssohn as with Beethoven, and thus gave unqualified satisfaction to the jealous admirer of both. Auber's light and brilliant overture to *Le Cheval de Bronze*, as ingeniously scored for the orchestra as it is fanciful in idea, was played to perfection, and delighted everyone who remained to hear it. We trust that the day may be far hence when such genial things as the overtures of Auber and Rossini cease to give pleasure to the lovers of music. Art is many-sided, and he who admires and understands the overtures to *Leonora*, *Egmont*, and *Die Zauberflöte*, and at the same time can see nothing in the overtures to *Guillaume Tell* and *Masaniello*, is not to be envied.

The vocal music at this concert was entrusted to Mr. Thurley Beale, who has a telling bass baritone voice, which was heard to most advantage in the expressive air from Sir Julius Benedict's oratorio, *St. Peter* and *Midle*. Nita Gaetano, whose voice, a pure *mezzo-soprano*, was well suited to the airs of Vaccaj and Donizetti. Both were warmly applauded.

It is only necessary to add that the pre-Christmas series of Saturday concerts has been carried out with all the spirit and intelligence to which the Crystal Palace directors have accustomed their patrons, and that the first concert of the new year is advertised for January 18.

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CONCERT AT THE BLIND SCHOOL.

A fashionable audience assembled at the concert given by the pupils at the Society for Teaching the Blind, Upper Avenue Road, St. John's Wood, on Friday, the 13th inst. The first part consisted principally of selections from the *Messiah*, and the performance on the organ of the overture by J. T. Price, and of the pastoral symphony by Caroline Wright, call for special notice. In the secular portion, Jones' madrigal, "When wintry winds are blowing," and Hutton's part-song, "Jack Frost," were rendered with great unity of effort; and "The Village Blacksmith" was given with the boldness and energy it demanded by Edward Long. Messrs. Hart and Croft's performance of a pianoforte duet (Gounod's march from *Irene*) was not so good as at the last concert. We hope the former success of these young players will not have the effect of causing them to relax in their studies.

The chair was taken by John Hullah, Esq., he being supported by the Rev. Thomas Peille, jun., and J. G. Avery, Esq. The presence of one holding so eminent a position as that occupied by Mr. Hullah, is of itself a guarantee of the estimation in which the performance was held by him, so that we were in no way surprised at the compliment he paid to the conductor, Mr. Edward Barnes, on the success of his great exertions, or that he should have expressed both wonder and amazement at their result; he also made a most urgent appeal for funds.

SACRED HARMONIC SOCIETY.

This society's recent performance of *St. Paul* should not be passed over without an acknowledgment of the many excellencies which enhanced its value. About the oratorio itself there is now less need to speak than when, a few years ago, *Elijah* was all the rage. It seemed at that time a hopeless case for Mendelssohn's first great sacred work, but though justice has feet of lead, justice sooner or later attains its end, and we are now witnessing that revival of interest in *St. Paul* which will soon place it in the favour of the general public, where it has been from the beginning in the esteem of the cultivated musician. There were a few blots upon the performance in Exeter Hall. Madame Lancia, for example, was not in good voice, consequent upon her exertions during a long provincial tour; and Miss Enriquez showed that she has much to do before becoming an adept at recitative. But, putting these things aside, the performance called for much praise: many of the choruses being given with great effect, notably "Rise up, arise," and "O great is the depth." Madame Lancia was applauded in "I will sing of Thy great mercy," and Miss Enriquez had a favourable hearing in "But the Lord is mindful." The gentlemen soloists, however, carried away the honours of the evening. Mr. Cummings gave a masterly rendering of Stephen's recitative, "Men, brethren, and fathers," while his singing of the lovely air "He thou faithful unto death" gratified the most critical. We never remember hearing this able artist to better advantage; and, but for the lateness of the hour, an encore would have been inevitable. Mr. Santley sang all the music of the Apostle in his own pure and grand style; excelling not less in "O God of mercy" than in the very different "Consume them all."

For forty-one years this great institution has marked the religious aspect of the approaching season by the performance of that sublime musical expression of Christian faith and hope, Handel's *Messiah*, which was given on Friday week with all the appliances that have long rendered the society famous. Again, as at the two previous concerts of the season, the chorus-singing displayed a marked improvement. The noble choral writing in the *Messiah* was thus heard to special advantage, each movement producing a profound impression, especially "For unto us," and "Hallelujah." The solo singers were Mdle. Carola, who, possibly from nervousness, was not heard to advantage; Miss Enriquez, Mr. Cummings, and Signor Foli. Sir Michael Costa conducted, and Mr. Willing presided at the organ.

The second performance of the *Messiah* by the Sacred Harmonic Society was to take place last night, the singers announced being Mesdames Sinico and Patey, Mr. Cummings, and Mr. Santley.

BRITISH ORCHESTRAL SOCIETY.

The second concert of this Society took place in St. James's Hall on Thursday week, and was not less an artistic success than the first. Here is the programme:—

Overture, *Leonore*, No. 3; Beethoven. Air, "His Salvation is nigh," *Women of Samaria* (Mr. W. H. Cummings), W. Sterndale Bennett. Concerto, violoncello, No. 3, B minor, first time in England (Mr. Edward Howell), Goltermann. Grand scena, "Sad as my soul," *Lurline* (Miss Blanche Cole), Wallace. Prelude, *Lohengrin*, Wagner. Italian Symphony, in A, No. 4, Mendelssohn. Duet, "Da quel di," *Linda* (Miss Blanche Cole and Mr. W. H. Cummings), Donizetti. Overture di ballo, Sullivan.

Nothing could have more fully shown the qualities of this British orchestra than the *Leonore* overture. The ensemble was magnificent, and the attention to detail, the precision, spirit, and "go" of the entire performance called for the highest praise. All these qualities were equally apparent in the "Italian" Symphony, which Mr. George Mount conducted so as to confirm our belief that he is a born wielder of the *bâton*, and not, as often happens, a conductor merely by force of circumstances or impudence. We congratulate Mr. Mount upon the success achieved by him and his orchestra in connection with Mendelssohn's work. Nothing could have more fully justified the principle upon which this Society has been established. Goltermann's Concerto was a novelty, never having been previously heard in England. Goltermann, as our readers have already been told, is a living professor of the instrument for which he largely writes. The themes of the concerto, and the solo passages generally, as the production of a man intimately acquainted with the instrument, are grateful alike to performer and listener: while the orchestral accompaniments suggest no small amount of culture. Goltermann has reason to be thankful that his concerto fell into the hands of Mr. Edward Howell, who justified all that we, and others, have said in his praise. Such beauty of tone, facility of execution, truth of expression, and general artistic excellence are rare indeed; and our young countryman may, without doing violence to his modesty, aspire to the highest honours. Mr. Howell was frequently applauded, and, at the close, had to remount the platform in acknowledgment of a tribute, than which none was ever more fully deserved.

Wagner's prelude gave variety, if nothing else, to the concert; and the singing of Miss Cole and Mr. Cummings was thoroughly acceptable; most acceptable of all being Mr. Cummings' tasteful delivery of Sir Sterndale Bennett's beautiful sacred air.

ST. GEORGE'S OPERA.

The perennial *Barbiere* of Rossini, given for the first time on Saturday night, afforded the "Winter Season Italian Opera Company" a more favourable chance of distinction than *Il Conte Ory* by the same composer. The fact that almost every Italian singer, on every Italian stage, must be more or less familiar with the comic masterpiece of the most eminent and prolific of Italian musicians may in some measure account for this. But there are other reasons for the unanimous favour and applause with which the *Barbiere* was received. The "cast," with a single exception, was in every respect efficient; and it is only to be regretted that the exception should have been one of considerable importance. That Signor Danieli has been, and is even now, an artist of intelligence can hardly be doubted; but whatever voice he may have once possessed has unfortunately departed from him; and legitimate as is his method, his efforts to atone for this sad drawback are at times almost painful. When Mario's voice had gone, or nearly gone, his consummate art enabled him, with more or less success, to get over every kind of difficulty; and, then, he possessed rare endowments as an actor. Signor Danieli has not the art of Mario; nor is he an actor to be named in the same breath with Mario. His representation of Count Almaviva is, therefore, wanting in each particular. It was the weak point in the performance of Saturday night. The rest was good; and to hear one of the purest of Italian operas sung and acted for the most part by *bond fide* Italians was a treat in itself. The orchestra of 30 players (every one a genuine player, and not a makeshift), conducted by Signor Fiori and "led" by Mr. Pollitzer, was little short of perfect—an advantage in such a work as the *Barbiere* not to be over-estimated. The magnificent *finale* to the first act has seldom been more effectively rendered; and this in a great measure was due to the orchestra, the chorus on the stage being feeble in comparison, and even the principal singers needing solid support in more than one of the concerted pieces.

The Rosina was Mdle. Maria Risarelli, who had already appeared as the heroine of *Il Conte Ory*. Although evidently suffering from cold, this young lady showed herself a practised adept, from a musical as well as from a dramatic point of view. Her "Una voce poco fa" was admirable in conception and bold in execution. This was carried out in "Dunque io son" (the duet with Figaro), and so on, indeed, to the end of the opera, the general encore awarded to Mdle. Risarelli in the "Lesson scene"—absurdly inappropriate as was the air she introduced—being amply deserved. Signor Mottino, if not a Bonconi in humour, is, as times go, a more than acceptable Figaro, vocally and dramatically; while Signor Topai, heard now for the first time in England, is decidedly one of the best and most natural representatives of Dr. Bartolo of recent years. The air in which Bartolo reproaches his ward, Rosina, was delivered by this gentleman with remarkable spirit, and applauded accordingly. Nor was Signor Rocca by any means an indifferent Basilio,—a part far better suited to him than that which he undertook in the *Conte Ory*. Signor Rocca gave the famous air, "La Calunnia" with a force and vigour which won the hearty recognition of the audience. The small part of Berta was well played by Madame Danieli, who imparted more than usual point to the soliloquy in Act II., which, often passed over as if unworthy marked attention, is, nevertheless, one of the quaintest and at the same time most tuneful pieces in the most tuneful of all Italian operas. Signor Marchetti and Mr. Henry Gordon filled the minor characters of Fiorello and the Officer of the Guard in a manner which left no room for criticism. In short, this performance of *Il Barbiere di Siviglia* was in many instances excellent, in almost all more than creditable.

Every amateur will be glad to know that among the operas now in preparation are the too rarely heard *Così fan tutte* of Mozart, and *Il Matrimonio Segreto*, the generally admitted *chef d'œuvre* of Cimarosa.

SANTANDER.—A new theatre, called the Teatro Universal, has just been opened.

HAVANNAH.—While Signor Tamberlick was reading a musical score a short time since with Signor Bolis, some thieves broke into his bedroom, and carried off jewelry and other effects to the value of 7000 francs. The police have arrested some persons on suspicion.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

FIFTEENTH SEASON, 1872-3.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

ELEVENTH CONCERT.

MONDAY EVENING, JANUARY 13, 1872.

To Commence at Eight o'clock precisely.

PART I.

QUARTET, in E minor, Op. 59, for two violins, viola, and violoncello
—MM. STRAUS, L. RIES, ZERRINI, and PIATTI Beethoven.
RECIT. and AIR, "Revenge, Timotheus cries"—Mr. SANTLEY Handel.
THIRTY-TWO VARIATIONS on an Original Air Op. 36, for
Pianoforte alone—Madame ANABELLA GODDARD Beethoven.

PART II.

SERENADE, Trio for violin, viola, and violoncello — MM.
STRAUS, ZERRINI, and PIATTI Beethoven.
SONG, "The Monk"—Mr. SANTLEY Meyerbeer.
SONATA, in G, Op. 30, for pianoforte and violin — Madame
ANABELLA GODDARD and Herr STRAUS Beethoven.
CONDUCTOR Mr. ZERRINI.

SATURDAY POPULAR CONCERT.

AN EXTRA MORNING PERFORMANCE

(Not included in the Subscription) will take place

On Saturday, January 18.

To Commence at Three o'clock precisely.

PROGRAMME.

QUINTET in G Minor, for two violins, two violas, and violoncello—
Madame NORMAN-NERUDA, MM. L. RIES, STRAUS, ZERRINI, and
DAUBERT Mozart.
RECIT. and AIR, "Nasci al bosco" (Ezio)—Mr. SANTLEY Handel.
SONATA, in G, Op. 27, No. 1, for pianoforte alone—Mr. CHARLES
HALLÉ Beethoven.
SONATA, for violin, with pianoforte accompaniment—Madame
NORMAN-NERUDA Nardini.
SONG, "The Bellsinger" (by desire)—Mr. SANTLEY Wallace.
SONATA, in C minor, Op. 30, No. 2, for pianoforte and violin—
Mr. CHARLES HALLÉ and Madame NORMAN-NERUDA, Beethoven.
Conductor Sir JULIUS BENEDICT.

DEATH.

On the 14th inst., at Sydney Street, Brompton, Mrs. VIOLET LINLEY, widow of the late George Linley, the composer, and youngest daughter of the late Dr. Borthwick Gilchrist, LL.D., deeply regretted.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 28, 1872.

IT is not often that, in our capacity as musical journalists, we are required to take note of sayings and doings by the great and mighty of the earth. Art has little practical connexion with the serene (social) altitudes in which the Upper Ten live, and move, and have their being. That "sphere" is one apart from ours, travelling in a different orbit, and (thank Heaven) governed by different laws. Still, there are occasions when the great and mighty come within the range of art; just as a too venturesome aerolite is sometimes dragged down to earth by terrestrial attraction. With one such phenomenon we have now to do, and it may be imagined how, in the course of our remarks, we shall roll the names of Premier Gladstone and the Duke of Somerset like a sweet morsel under our editorial tongue. It is not often that we get a *bonne bouche* of the sort—no, not even at Christmas time, when, if ever, one goes in for luxuries. But to the question.

In the course of his remarkable speech at Liverpool, on Saturday last, Mr. Gladstone thought proper to warn his youthful hearers against over-estimating the age in which we live, and thus doing injustice to the past. The right honourable gentleman said:—

"Again, you will hear incessantly of the advancement of the present age, and the backwardness of those which have gone before it. And truly it has been a wonderful age; but let us not exaggerate. It has been, and it is, an age of immense mental as well as material activity; it is by no means an age abounding in minds of the first order, who become great immortal teachers of mankind. It has tapped, as it were, and made disposable for man, vast natural forces; but the mental power employed is not to be measured by the mere size of the results. To perfect that marvel of traffic, the locomotive, has perhaps not required the expenditure of more mental strength, and application, and devotion, than to perfect that marvel of music, the violin."

At first sight this utterance seems a truism—one of those generally accepted statements which a real orator is privileged to make by right of the eloquence with which he can give them double force. But there was one reader of the Liverpool speech,—most probably no more than one,—who received the Gladstonian words with surprise, if not with scorn. He pondered them deeply in his mind, and, having himself to make a speech at some bucolic place known as Newton Abbot, he resolved to uplift his voice against the pernicious theories propounded at Liverpool. As he resolved, so he acted, and thus did the oracle of Devonshire send forth a counterblast against the oracle of the County Palatine:—

"I saw this morning, to my great surprise, when I opened the newspaper and read the speech of the Prime Minister on education, that he said he would balance for the proof of intellect the invention of the violin against the locomotive engine. Now, I thought that was very strange. I should like to know what the violin has done for the civilization of mankind. Men have been scraping on these squeaking strings for the last three hundred years, but what good has the world gained by it? But he says the violin is a marvel of music, and, therefore, is equal to the locomotive engine. Now I remember that some years ago, when Paganini, the great fiddler, died, a newspaper, published in Italy, contained an article which commenced in this style:—'Genoa has produced two great men—Paganini and Columbus.' I confess that it seemed to me, when I read of Mr. Gladstone comparing the violin with the locomotive engine, that it was very much like comparing Paganini with Columbus. But is that all? Why, the locomotive engine is altering the civilisation of the world. The railroad and the locomotive are going, not only through Europe, but they have gone into Japan. Do you think they go there with advancing civilisation? I should like to know what fiddle has ever done the same?"

The speaker, O gentle reader, is his Grace the Duke of Somerset, K. G.,* sometime First Lord of the Admiralty, a Member of Her Majesty's Most Honourable Privy Council.

SHALLOW.—Ay, cousin Slender, and *Cust-alorum*.

SLENDER.—Ay, and *ratolorum* too; and a gentleman born, master parson, who writes himself *armigero*; in any bill, warrant, quittance, or obligation, *armigero*.

Of course it behoves us to speak under our breath when we would criticise such an exalted personage; and under our

* About whom a certain "Dilettante Curtainlifter" once wrote the following stanza, in that remarkable series of epigrams, intitled "Nonsensical Rhymes for Nonsensical Times":—

"There was an old lord, Fitzroy Somerset,
Who could not preside over a runner set
Than the Admiralty Board,
Which, with its First Lord,
Over order and sense turned a 'somerset.'"

Of course, somersault was meant; but *quid tum?*—A.S.E.

breath, therefore, do we say that the Duke of Somerset simply talked the veriest twaddle to the grinning rustics of Newton Abbot. Readers of the *Musical World* will not require any proof of this. They know something about the "marvel of music" which Her Majesty's Privy Councillor styled "squeaking strings." They know what genius and perseverance are needful to make such an artist as Paganini. They know—none better—what refining and civilising influences music takes with it wherever it goes. But on all these matters his Grace of Somerset is utterly and astoundingly ignorant, and in the fact of his ignorance it cannot be difficult to discern a grave matter. Did the Duke represent himself alone, his words would have but the smallest importance. But he is the representative of a powerful class, in the foremost rank of which he holds a place, and his Newton Abbot speech is a revelation of Philistinism in high society which goes a long way to account for the neglect of art shown by our governors. Material wealth; tangible results in the shape of new markets for commerce, or new openings for speculation—these are the sole good in the eyes of British Philistinism; which, whether it be the Philistinism of the "City" or of Newton Abbot, recognizes not, because it cannot discern, the higher good that springs from the culture of those arts which are as much superior to markets and speculations as the soul is superior to the body. Years ago Lord John Manners sang "Let art, religion, laws, and learning die, but spare us still our old nobility." If "our old nobility" be all akin to the Duke of Somerset we could very well spare them first.

ITALIAN OPERA IN NEW YORK.

RESULTS OF THE PAST SEASON.

(From the "New York Herald," Dec. 8.)

With the performance of *Les Huguenots* at the Brooklyn Academy of Music, last evening, a very remarkable season of Italian opera came to a close. On the last day of September, Mr. Maretzek commenced a series of operatic performances, consisting of thirty nights and eight *matinées*. These, with a couple of Brooklyn nights, made forty performances, the gross receipts of which amounted to \$150,413. Ten of these performances had Miss Kellogg as the attraction, and showed returns to the amount of \$21,620. Therefore, thirty performances given by Lucca brought receipts to the amount of \$128,793. Thirty performances last year, in which Mdle. Nilsson was the *prima donna*, brought into the treasury at the Academy of Music \$119,181. These are instructive figures, and give an emphatic denial to the assertions made by new-comers that New York cannot support opera. The subscription for the Lucca season amounted to \$1,600 per night, and for Nilsson about thirteen hundred and fifty dollars. During the Lucca season, the best paying operas were *Faust*, *Don Giovanni*, *Figaro*, and *La Favorita*. Twelve operas have been brought out during the season, namely:—*L'Africaine*, *Faust*, *La Traviata*, *Fra Diavolo*, *Il Trovatore*, *Don Giovanni*, *La Favorita*, *Crispino*, *Le Nozze di Figaro*, *Les Huguenots*, *Linda*, and *Mignon*. During the Nilsson season, seven operas were brought out, namely:—*Lucia*, *La Traviata*, *Faust*, *Martha*, *Don Giovanni*, *Mignon*, and *Il Trovatore*. Of these operas, *Faust*, *La Traviata*, and *Lucia* were the most successful in a financial point of view. It is worthy of remark that *Faust* stands at the head of all other operas in both seasons as a financial success. The Presidential election, the epizooty, the illness of Madame Lucca, and the Boston fire, all served as serious drawbacks to the season just past.

The funeral of Mr. Henry Blagrove took place on Friday (20th inst.), at the Kensal Green Cemetery. It was strictly private, (the deceased having expressed his particular wish that it should be so). The mourners were his son, Mr. George Blagrove, his brothers, Mr. Richard and Mr. John Blagrove, his brother-in-law, Mr. Murray, and Mr. Edward Thurnam, his intimate friend, and the chief promoter of the recent testimonial to the deceased artist.

CONCERTS VARIOUS.

MR. PRENTICE'S Brixton Concerts.—A few lines, though late, are due to Mr. Ridley Prentice for the very excellent concert of the 10th inst. (the third of the series), given at the Angel Town Institution. The instrumentalists who assisted the director were Mr. Henry Holmes and Mr. Pezze, players whose names are a guarantee of a rational interpretation of chamber music. The triad performed Raff's trio in G major, Op. 112, and Mendelssohn's Trio in C minor, Op. 66, No. 2, both for piano, violin, and 'cello, and received warm applause for their sympathetic rendering of the beauties contained in both pieces. Mr. Prentice played, *solus*, a delicious little Sonatina by Paradis, and Chopin's Grand Valse in A flat, both receiving that careful workmanship that characterises Mr. Prentice's playing; but surely the performer's heart was helping his head and fingers in Mendelssohn's three *Lieder ohne Worte*, especially in the Lied in F major, No. 4, Book IV. Mr. Holmes pleased much in two quaint violin *morceaux* by Tartini. The vocalists were Miss Horne and Miss Beryl. One of Miss Horne's solos was a new ballad by the concert-giver, entitled, "Mither, blame me not for loving," a song simply constructed, and aiming at no great effect, but leaving the singer fair scope for any emotions the words may suggest. It was well received. The audience are greatly indebted to some one not named, but, we presume, Mr. Prentice, for the excellent annotations and some of the pieces; but we failed to see the connection between a description of a visit of Chopin to Mendelssohn and Mendelssohn's Trio. W. H. P.

WALWORTH LECTURE HALL.—The South London Choral Association, whose singing was deemed worthy of a certificate of "high commendation" by the judges of the Crystal Palace Music Meetings, gave their fourth annual Christmas concert at Walworth on Monday. The programme comprising Mendelssohn's "Festgesang," Mozart's "No Pulvis," Macfarren's "Christmas Cantata," and a sacred and secular selection. The chorus, which numbers some 120 members, was in good trim, and executed its task with praiseworthy efficiency; whilst the relative inferiority of the solo singing was good-humouredly overlooked by the audience. Mr. Leonard Venables conducted, and Messrs. Wakely and Brewster accompanied. W. H. P.

PROVINCIAL.

DERBY.—The concert of Mr. T. Ley Greaves was held in the Drill Hall, and was highly successful; numbers of his friends rallied to welcome their fellow-townsmen on the occasion of the first concert in Derby, at which he was *beneficiaire*, after five years' professional study in the metropolis; and his own endeavours were warmly seconded by the talented artists he had brought hither. The room, large as it is, was filled with an enthusiastic and appreciative audience. The concert opened with the terzetto of Gordiniani, "Vieni al mar," sung by Miss Edith Wynne, Mr. J. W. Turner, and Mr. Greaves. Then Miss Marion Severn achieved a success in "The Irish King's Ride;" she was encored in "He will be there," written and composed by her father, Mr. T. H. Severn, and in which she accompanied herself. She was also encored after "My love he is a sailor," when she sang "Thady O'Flynn." Miss Edith Wynne rendered artistically "Oh, bid your faithful Ariel fly," "She wander'd down the mountain side," "The Ash grove," and "The Bells of Aberdyfi" (in Welch). In all, she was encored. Mr. J. W. Turner gave "The Thorn" and "The Message," by Blumenthal, for which an encore was demanded. Besides taking the tenor part with Mr. Greaves in the duet, "Go, baffled coward," from *Samson*, he sang the air, "In native worth," out of the *Creation*. To speak of the giver of the concert himself (says a local journal) nothing could exceed the warmth of his reception, which was abundantly justified by his rendering of Handel's "Why do the nations," and "Shadows," by W. A. Gibbs. In both he was loudly encored, and he responded to the latter encore by singing Benedict's "Rage, thou angry storm." His most successful songs seemed to us to be "Non più andrai," and the "Yeoman's wedding song." The last was encored. Besides undertaking the arduous office of accompanist, Mr. H. C. Deacon played, with the utmost feeling and precision combined, Beethoven's "Moonlight Sonata," and Weber's "Invitation a la Valse." We sincerely hope from the appreciation universally manifested of such pianoforte music as this, that Mr. Greaves will induce Mr. Deacon soon again to come amongst us, and afford us a like treat. The concert was closed with Mr. Turner's singing "God Bless the Prince of Wales;" and it is not too much to say that every one of the audience left the hall with feelings of thanks to Mr. Greaves for having given them a first-class concert, and with the sincerest wishes for his continued success as a vocalist.

LIANEDY.—A vocal and instrumental concert has been given in the schoolroom. The chair was taken by Mr. R. J. Letcher, manager of the Hendy Tin-plate Works. Amongst the performers were the Misses Williams, daughters of the Rev. R. Williams, Llanedy Rectory, aged

eight and six respectively, who played two duets on the pianoforte in a way which greatly pleased the audience.

PLYMOUTH.—Prior to a rehearsal of the *Messiah* lately, Mr. J. Brookings Rowe, in the name of three hundred subscribers, presented to the conductor of the Amateur Vocal Association, Mr. F. Löhr, a massive solid silver tea service, accompanied by a scroll, on which were inscribed the names of all who had contributed. Mr. Rowe said the testimonial was in grateful recognition of the energy, perseverance, skill, patience, and disinterested kindness, displayed by Mr. Löhr during the past four years, in training the members of the association, and acting as its conductor with so much efficiency. Not only were the society but the public also indebted to Mr. Löhr; for without his aid much musical talent would probably have remained undeveloped, and many musical treats would not have been afforded to the public of the Three Towns.—A silver bouquet holder and elegant bouquet were also presented to Mrs. Löhr. Mr. Löhr made an eloquent reply, and concluded by saying that the fifteen concerts he had conducted had all been rendered pleasant to him by the attention and heartiness of the choir, and by the amount of success which followed the public performances.

LEEDS.—A fine performance of *The Messiah* was given on Friday the 20th, at the Town Hall, Mr. de Jong being the conductor. The choral work was entrusted to the Leeds Madrigal and Motet Society, and the instrumental to Mr. de Jong's splendid band, assisted by Dr. Spark at the organ. The solo singers were Madame Sinico, Miss Percival, Mr. Vernon Rigby, and Mr. Federici. Nothing can be better fitted for an audience about to welcome the great festival of Christmas, than *The Messiah*. The chorus gave "Hallelujah" capitally. The effect would have been better with double the number of voices, although the great organ assisted them greatly. The band was very good, especially in the Pastoral Symphony and the accompaniments to "The People that walked." Mr. Vernon Rigby executed his music like a true artist, and the *Mercury*, writing about the artists, says that one strong attraction was the engagement of Madame Sinico, who fully justified her cordial reception. Her splendid voice and artistic style have rarely been heard to better advantage, and she proved that, although accustomed to Italian opera singing, she can admirably adapt her talents to sacred music.

CARLISLE.—*The Messiah* was given on Monday evening, Dec. 23rd, by the members of the Carlisle Choral Society. Mr. Deakin presided at the piano; and the organ (lent for the occasion by Messrs. C. Thurnam & Sons), was played by Mr. R. C. Owen. Mr. Parkinson sang "Comfort ye my people" and "Every valley" impressively. Mr. Furneaux Cook gave "The People that walked" and "Why do the nations?" with effect. Madame Mariani maintained the reputation as an exponent of Handel's music she had already established among us. The gem of the evening was Miss Palmer's "He was rejected." "This was given"—writes a local journal—"with such thoroughly artistic feeling and pathos as to touch deeply the hearts as well as the ears of her hearers." The band is improved. The choruses were sung with precision and force; and, seeing the large amount of new material that the conductor has had to deal with, were effective, especially "For unto us a child is born." Mr. Metcalfe conducted, as he always does, in an earnest and efficient manner. The room was crowded with a fashionable and appreciative audience.

BRIGHTON.—The week of Italian opera which closed on Saturday evening, December 21st, was more successful—says the *Brighton Guardian*—in an artistic sense, than either series of the two that preceded it. Relative to Madame Tietjens, the same journal remarks that, *La Diva* has placed her celebrity upon a still higher pinnacle by the real splendour of her combined vocal and dramatic performances. Her Pamina (*Il Flauto Magico*) vied, if it did not surpass, her Norma. The musical *chiar' oscuro* being more varied in Mozart's work than in any other opera in which Madame Tietjens appeared during the week, the audience had full opportunity of appreciating the lyric and dramatic versatility of this gifted and consummate artist. The same journal says that Madame Trebelli-Bettini fairly shared the honours of the week; that her husband is now a valuable lyric artist; Signor Agnesi an effective *primo basso*; Signors Foli and Campobello, and Mr. Wilford Morgan, deserve honourable mention; that Madame Sinico's appearance as Papageno, in *Il Flauto Magico*, completed the charm of that work; and that Signor Li Calzi had, with few exceptions, the band and chorus well under control. The "Grand Italian Opera Concert," on the afternoon of Saturday, was not so well attended by the "upper ten" as could have been wished, but the "people" were in full force in the cheaper seats. Messrs. R. Potts and Co. superintended the seating arrangements in their usual business-like manner.

BURTON-ON-TRENT.—So much satisfaction did Handel's *Judas Macabeus* give, on its first production that it was selected again this season. The weather was wretched, and many other circumstances tended to account for the indifferent attendance. The artists engaged were—Miss Woolley, Miss Eliza Heywood, Mr. J. W. Turner, and Mr.

Monteith Randel. The band and chorus consisted of some hundred performers. Miss Woolley (soprano), who was in excellent voice, sang "Pious orgies," "From mighty kings," and "So shall the lute and harp awake;" Miss Heywood (contralto) has a magnificent voice, and it is much to be regretted that her pieces were comparatively few. Her first recitative "O, Judas! O, my brethren!" was beautifully given, and only excelled in our opinion by the air "Father of heaven, from Thy eternal throne."

MONDAY POPULAR CONCERTS.

The last concert before Christmas took place on Monday, when, notwithstanding the miserable weather, a full audience attended to hear the following selection:—

PART 1.—Quartet, in B flat, No. 9, for two violins, viola, and violoncello (Madame Norman-Néruda, MM. L. Ries, Zerbin, and Piatti), Mozart. Air, "Lascio ch'io piange" (Madame Nina Gaetano), Handel. Sonata, in D minor, Op. 29, No. 2, for pianoforte alone (Mr. Charles Hallé), Beethoven.

PART 2.—Sonata, in A major, No. 2, for pianoforte and violin (Mr. Charles Hallé and Madame Norman-Néruda), Bach. Frühlingslied, "The Spring in wrath commences" (Madame Nina Gaetano), Mendelssohn. Quartet, in E flat, Op. 71, No. 3, for two violins, viola, and violoncello (Madame Norman-Néruda, MM. L. Ries, Zerbin, and Piatti), Haydn.

Mozart's Quartets, like all other works from his marvellous pen, is welcome in a special sense to a classic-loving public; and rarely has it received a better interpretation than on the occasion of which we now speak. Madame Néruda was in the excellent "form" she exhibited at the concert immediately preceding; the grace and delicacy of her execution being a theme of general comment. She also appeared to great advantage in the one novelty of the programme—Bach's Sonata in A. Though overlooked by Mr. Chappell till now, this work is unquestionably an example of Bach's highest power as a composer in the school to which it belongs. Both instruments are written for with a due regard to their proper display, while the music as a whole, takes high rank, apart from any question of virtuosity. Mr. Charles Hallé was worthily associated with the lady violinist in its performance; and he contributed his full share to the rendering of a *Finale* which provoked a unanimous encore. How Mr. Hallé played the familiar Sonata of Beethoven need not be said. With it he was at home in a particular sense, and the result was all the audience could wish. Haydn's beautiful Quartet (repeated by desire), again charmed every listener able to appreciate beautiful melody, perfect form, and consummate art.

Madame Gaetano sang to the evident satisfaction of her audience, doing better, however, in Handel's air, than in the *lied* of Mendelssohn. Sir Julius Benedict accompanied in his usual perfect style.

CHRISTMAS AT THE PALACE.

Always first to honour the festival which is now being celebrated, the Crystal Palace managers began their holiday amusements on Saturday last. As usual, the great glass-house was found "swept and garnished" for the occasion, but with more completeness and good effect than at any previous time. It is now emphatically the Palace of King Christmas, wherein the jovial monarch holds court amid congenial surroundings, and as befits his royal dignity. No brighter or more animated spectacle than that presented by the nave could be desired. The far-reaching vista glows with colour, from the gigantic Christmas tree, "fit for the mast of some high admiral," to the well-known crystal fountain of 1851; while between these extremes are displayed the goods of such a fancy fair as only the lucky youngsters of the present time have been privileged to see. But, admirable as are the arrangements and decoration of the nave, the central transept makes the best claim to be accounted Messrs. Grove and Wilkinson's *chef d'œuvre*. Upon its vast space the greatest taste and ingenuity have been lavished with results which alone are worth a journey to behold. The transept, for all festival purposes, is the core and kernel of the Palace. No labour expended there can be wasted, and Saturday's experience went to show that, at last, the *summum bonum*, after which the late Mr. Bowley struggled so perseveringly, has been reached. Anyhow, it seems to us that the force of improvement could no farther go. The transept is now wholly enclosed, from the proscenium to the summit of the Handel Orchestra. Gigantic curtains, each as large as an average suburban garden, are drawn across the openings of the nave; a valerium stretches overhead, level with the spring of the arched roof; the galleries are turned into handsome and comfortable boxes; and the whole area is bright with the colours of waving flags and tasteful devices. The general effect is unique, and when, as on Boxing-day, an immense multitude filled the huge space, the *coup d'œil* will be one of surpassing grandeur. Of course, all this has been done mainly with a view to the distinctive Christmas entertainment produced on Saturday afternoon—the first of the kind brought out under the company's own direction, and by far the most important of all the Sydenham

"annuals." Much was expected from an arrangement which made available all the company's resources; and when it was known that Mr. E. L. Blanchard had undertaken to do for the Crystal Palace what he has so often and so well done for "Old Drury," expectation ripened into assurance. Certain reforms were at once determined upon by Mr. Blanchard and the managers. To begin with, the title of pantomime was abolished, as inapplicable to a spoken drama, and that of Masque substituted. The public will, no doubt, call the entertainment a Pantomime all the same, but with that fact the managers have nothing to do. Next, it was resolved to point a very decided moral by means of the Masque—not a moral obscurely hinted and only discoverable after reflection, but one "writ large," so that even he who runs may read. Here was a delicate task, because nobody cares about didactic teaching at a Christmas entertainment? Mr. Blanchard, however, has got over the difficulty with complete success. He sets forth the advantages of learning as plainly as though the Crystal Palace had a subvention from the London School Board, doing it, nevertheless, so pleasantly that his teaching is received with a consciousness of nothing save unalloyed amusement. The "argument" and representation of *Jack and Jill*, or *Old Dame Nature and the Fairy Art*, need not be noticed here, but we must refer to the splendid "transformation" which Mr. Charles Brew, the inventor and painter, styles *Endymion: a Dream*, and it certainly is "a vision of fair women," set off by glowing colour, fanciful device, and abundant glitter, all used with the taste of an artist. Why *Endymion* is mixed up with *Jack and Jill* may be due to the fact that he, too, was a climber of hills; but the connection does not matter. Enough that when a silver crescent moon slowly descends, and shows the son of *Æthlius* and *Calyce* indulging his proverbial fondness for sleep, watched by *Diana* and an attendant nymph, a picture is presented, the magnificence of which is equalled by its artistic taste. Mr. Brew was deservedly called for and loudly applauded—an honour, by the way, which Messrs. Fenton and Emden fairly earned as painters of the earlier scenes. Some capital and amusing effects are produced in the harlequinade, supported by Mr. Rowella (clown), Mr. Osmond (harlequin), Mr. Harry Marshall (pantaloon), and Miss Mordaunt (columbine), and the entire work may be described as worthy the reputation of the Crystal Palace. We should add that the performance on Saturday gave an earnest of the best results after one or two more representations: that Mr. Friend, the company's stage manager, deserves great credit by a careful discharge of his important duties; and that the music, selected and arranged by Mr. Montgomery, is appropriate and free from anything like vulgarity.

CHRIST'S HOSPITAL CONCERT.

Visitors were requested to be punctual at the fourth annual concert given by the Bluecoat boys, and they early swarmed into the Great Hall, which, when filled, presented a striking appearance. Much had been done to relieve the sombre grandeur of the edifice. A scarlet-covered orchestra rose tier above tier to the level of the organ gallery, and was filled with a mass of youthful and exceedingly animated performers. Flags and wreaths of artificial flowers lit up the walls with bright colours, bannerets and festoons hung from the chandeliers in profusion, and when the crowd of guests had settled down in area and galleries, no *coup d'œil* could easily have been more imposing. But the feature of chief interest was the 700 members of the late "grand chorus," ranked three deep on platforms running down the sides of the room. Such a vista of bright and healthy boyish faces did one good to look upon; but we could not help pitying the lads. Their silence was cruel. No chorusing, no applauding—this had been the edict of authority, and right well was it obeyed; but at a cost which should have prompted the audience to ask for them the liberty of at least one good "hurrah" between the parts. How much better the seven hundred would have felt after even a single outburst! As it was, the silent Blues paid their vocal and instrumental brethren the compliment of sustained attention throughout a lengthy performance. Nor did the audience fall behind in this respect, for, truth to tell, the musical doings were very interesting, and some of them really enjoyable. We refer especially to the singing of the select choir, which numbered some eighty voices, including a few "outsiders," called to help the Grecians in the "gruff" departments. Mr. G. Bennett, one of the masters of the school, has created this choir from sheer love of the art in which he is a proficient; and the result is already admirable. The voices are sweet, and, for the most part, well in tune; the lads sing with much precision and attention to detail; while the earnestness of all proves that their teacher has inoculated them with no little of his own enthusiasm. Among the selections given by the choir, "He watching over Israel" (*Elijah*), Mendelssohn's part song, "The Nightingale," and Sullivan's "O hush thee, my Babe" (encored), were conspicuous for the merits just enumerated. In point of fact, Mr. Bennett will soon make his boys accomplished chorists; and it is not surprising that, even now, the musical authorities of St.

Paul's Cathedral seek their aid at the special services. But there are Blue soloists as well as Blue choristers; the honours in this department being carried off by Richards and Olive, whose excellent voices and good training were conspicuous in Mendelssohn's "I would that my love." The duet was encored, and thoroughly did the lads deserve the compliment. Collisson joined them in "Lift thine eyes" (*Elijah*), which also received justice; and in Barnett's well-known "Music Lesson" Salter and Banks made the sensation of the evening. If we cannot so unreservedly praise the performance of the band, it is for reasons reflecting in no way upon the zeal of the pupils or the ability of their teacher, Mr. Hopkins. Singing like erring, is natural to man and boy, but not so the playing upon shrill, ear-piercing fifes and blaring trumpets, which exact many a weary hour of practice as the cost of even moderate efficiency. But there is good material in the Blue band, and the spirit and precision shown should encourage a confident hope of much better results eventually. Todd and Combes (clarinet), Herschell (cornet), and Schön (euphonium), played solos with an ability far beyond their years, and the ensemble was sometimes—as in a selection from *William Tell*—of a satisfactory character. The vocal music was accompanied on the pianoforte by Mr. George Cooper, who also played on the organ an *Andante*, with variations, by Mendelssohn, and a religious march by A. Guilman. It is almost superfluous to add that Mr. Cooper justified his great reputation as one of our foremost executants, even under the discouraging conditions imposed by an instrument out of tune. The proceedings ended with "Rule Britannia"—they began with "God save the Queen"—and as the great audience went out into the dark and dismal night, the more fortunate army of Blues filed off to supper and to bed.

NAPLES.—Verdi's *Don Carlos* has been produced at the San Carlo for the first time in this city, under the personal superintendence of the composer, who was called on above thirty times, to acknowledge the applause of the audience. His last work, *Aida*, is to be produced at the same theatre during the Carnival. Signor Verdi, it is said, intends passing the winter in Paris.

MILAN.—The new theatre, the Teatro dal Verme, brought its first season to a termination with the fourth performance of Signor Ponchielli's opera, *I promessi Sposi*. When it will re-open is a question as yet undecided. It is probable that, when it does, it will bear some other name. Its present appellation gives universal dissatisfaction. The Carcano, also, is closed, but only for a few days. It was shortly to inaugurate a new season with *L'Ebreo*, to be followed by *Gli Avventurieri*, Signor Braga; *Il Caid*, Thomas; and *Claudia and Michele Perrin*, Cagnoni. Among the novelties promised for the coming Carnival season may be mentioned *Uriella*, a grand ballet, at the Teatro Cannobiana, and a whole host of new operettas, at the Teatro Santa Radegonda.

BERLIN.—A most successful *Matinée* has been given at the Operahouse, in aid of the sufferers by the late inundations in the Baltic provinces. The greatest treat was that afforded by Herr and Mme. Joachim; the great violinist performing Beethoven's Violin Concerto, and the lady singing a scene from *Aleppo*. Mlle. Sophie Stehle produced a highly favourable impression in Beethoven's *Egmont* Songs, as well as in the *Jessonda* Duet with Herr Schott. Mme. von Voggenhuber sang an air by Eckert; Herr Betz, "Schloss Honcourt," by Truhn; and Herr Niemann, the Love-Song from Herr R. Wagner's *Walkyre*. The orchestra, under Herr Eckert, performed in a splendid manner Beethoven's *Egmont* overture, and Glinka's "Kamarinskaja."

ST. PETERSBURGH.—This capital is at present divided into two rival parties: the Pattiists and the Nilsonists; the Emperor is said to rank among the former, and the general operatic public among the latter; the press is pretty tolerably divided. The *St. Petersburg Journal*, for instance, sounds the praises of the fair Swede in every key; while the *Golos* stands up stoutly for Mme. Patti. The smaller operatic "stars" are entirely eclipsed, especially Mme. Mallinger, who lately appeared as Alice in *Robert le Diable*, and achieved the very reverse of a triumph.

VIENNA.—Donizetti's grand five-act opera, *Dom Sebastian*, twenty years ago a favourite work of the public here, has just been revived with great splendour at the new Operahouse.—The old Kärnthnerthor Theatre is being pulled down.—The City Finance Committee have voted 6000 florins towards the Beethoven Memorial, on condition of its being erected in the Square before the Academic Gymnasium.

AGRAM.—Mme. Mallinger—who, by the way, is a Croatian and not a German—was lately called upon by the authorities of this town to fulfil the obligation she had formerly contracted to sing at the theatre here, in return for special privileges accorded to her at the Conservatory of Music, when she was a pupil there. The lady has written from St. Petersburg stating her perfect readiness to fulfil her part of the contract. She may be expected next April or May. She will appear in M. Gounod's *Faust*, and in Verdi's *Ballo in Maschera*.

REVIEWS.

J. B. CRAMER & Co.

Little Maid of Arcades. Song. Words by W. S. GILBERT; music by ARTHUR SULLIVAN.

This pretty song is, if we mistake not, extracted from the operetta by Messrs. Sullivan and Gilbert, produced, some time ago, at the Gaiety Theatre. It will be very welcome, and, if merit has its due, will become very popular in a separate form. The story of the verses is the "old, old story," quaintly told; and the music displays all Mr. Sullivan's grace of style and propriety of expression, joined to unquestionable musicianship. Of this last, the second verse, with its happy echo of the first, in the minor key of the super-tonic, is a capital illustration. The song is in G major, and the compass of the melody brings it within the reach of most voices.

Alone for Ever. Romance. Words by Madame FOLL. Music composed expressly for Mlle. Tietjens by ORLANDO BARRI.

As may be inferred from the title of this song, its prevailing sentiment is melancholy, and not adapted to a "festive season." But mirth and jollity do not endure, and there are times when a good, dismal song is welcome, especially when, as in this case, the music takes superior rank. Mr. Barri has written like a musician, and not as a mere maker of tune; hence the song is a perfect whole, to the perfection of which, theme and accompaniment contribute in almost equal proportions. We emphatically commend "Alone for Ever" to all amateurs who love a really good thing. The key is D minor and major; compass from C below to F, fifth line.

Les Bavards. Galop upon Airs from Offenbach's Operetta, by C. H. R. MARRIOTT.

THE mention of Offenbach's name in connection with music of this kind is quite enough to arouse interest. Mr. Marriott has adapted the chosen themes with all needful skill, and a very animated and pleasing piece is the result. The title-page reproduces a humorous scene from the operetta.

The Galatea Waltz. (H.R.H. the Duke of Edinburgh). Transcribed for the Pianoforte by J. RUMMEL.

THE royal composer of this waltz—who is a good musician and a sensible man—may ask, with some surprise, why his little bantling has attracted so much notice as to warrant its appearance in the present form. We will not affect a belief that the cause lies in any transcendent merit; enough that music from the pen of a Queen's son naturally receives attention; and is welcome to great numbers of loyal folk more because of whence it comes than of what it is. Mr. Rummel is a skilful transcriber, and he has done his work in this instance with much success. That the transcription will be a favourite among the fair lovers of such music "goes without saying."

Minerva. Grande Marche Militaire pour Piano, par Paul Semler. This is an effective March in E flat major. The style is somewhat original, and much variety is obtained by clever and well-considered devices. Amateurs who are in want of a striking piece, of no great difficulty, may find here the object of their desire.

LAMBORN COCK & Co.

An Old-Fashioned Song for Christmas. Words from *The Afterglow.* Music by F. AMCOTT'S JARVIS (Trin. Coll., Cam.)

This is not only "an old-fashioned song," but a very capital one, and one to be unreservedly praised as a contribution to the music of the present season. The verses smack of that antique jollity—a blending of piety and good fellowship—to which we still cling, in sentiment, if not in practice. Here is the first verse as a specimen:—

"Tis merry at good old Christmas-tide
When the Lord came down from high,
All heedless of the wintry rime,
In Bethlehem to lie.
'Tis merry for knight, and kneave, and squire,
And merry for dames around the fire,
Then, "think of the poor," saith the white-headed friar,
For the sun rides round the world, O."

Mr. Jarvis's music has the true hearty ring in it, which such words demand, and is withal well written. A special feature is the introduction of the well-known tune "Adeste fideles," on the words:—

"But think how Christ in the manger lay
While angels sang around."

The effect is good, and we have not the smallest doubt that the song will be a favourite round many a Christmas fire.

BARCELONA.—The management of the Liceo contemplates, it is said, producing Herr R. Wagner's *Tannhäuser*.

GENOA.—Signor Marchetti's *Romeo e Giulietta* has been successfully produced here.

WOMEN VERSUS BOYS.

Some remarks we made last week upon the edict of Archbishop Manning, which removes women-singers from the choirs in his diocese, have prompted a correspondent to indite the subjoined letter. We cheerfully find room for his communication, as the subject treated of is an important one in its way:—

"SIR,—In your leading article, of Saturday last, I find that you have written on a subject you very seriously think does, or may, affect the services of the Catholic Church, by the exclusion of female singers by the late decree of the Archbishop. It is not for me to ask his Grace what his reasons were for excluding them. It is sufficient to know he has done so. Neither do I question in the least your opinion of the effect of a soprano solo sung by a great female artist, for I should expect of her all that execution and style in the art of singing that her years of training should demand of her. You say, speaking of the Archbishop of Westminster, that 'he has virtually banished from his pale (the Church) the greatest works of her most gifted sons. Mozart, Beethoven, and Haydn will no longer, with their solemn, devout, and inspiring strains, clothe the mass with heavenly beauty, for without the female soprano their works cannot be adequately rendered.' This is a sweeping assertion, and, viewed either in the light of religious worship or of art, requires looking into. May I ask, have you ever heard those works performed as services by a choir where female voices were not permitted to be heard? I have; and so have many others, and each one is entitled to his own opinion upon the performance of the whole, as a religious service, and not a concert, even in an artistic light. You say, boys cannot, except in 'rare instances,' be made efficient. I beg to maintain that they can, and that they can be trained for such purposes, and have been so trained, and have so performed the soprano and alto parts of those great works that have been for years past so well known in London, that they have been the means of frequently drawing thousands of admirers to witness the performance of the works, not only of the great masters you name, but also the works of many others, properly belonging to the same constellation of musical genius, in such a manner that many who have been present at those services, not being able to distinguish the artists, being out of reach of the eye, upon inquiring their names, have asked, 'who were the ladies?' I presume you allude to the solo parts of those works, in ignoring the capability of the boy, as you say nothing of the choruses. I hope you will allow that there would not be much heavenly beauty to clothe a mass, if sung as a quartet. I hope I have shown that the solo parts are quite safe with a well-trained boy, and I will now say, that any chorus or fugue you wish to name, can be sung by a choir of boys in such a manner that would put to the blush many choruses I have heard sung by female voices. This is also a well known fact. As I am not writing to the ladies, who have, as you say, so long adorned the works of our great masters and clothed those sublime works with heavenly beauty, they need no apology for what I have said. My object is first to correct the error into which you have been led, no doubt, by the great zeal you always show towards the musical art and musical performances, and also to endeavour to relieve the minds of many—who at the time the command of the Archbishop went forth, that ladies should be excluded from all Catholic choirs,—thought, as you do, that the great and sublime works to which they listened for so many years with feelings of joy and love, and which assisted them by their inspiring strains to the most elevated acts of devotion, were gone, and entirely lost for evermore. As a lover of those great works I assure you that no one would lament their loss to the Church more than myself, and if I saw that the change made by his Grace must necessarily lead to it, I would at once coincide with you most heartily; but I do not see it, and I venture to assure you and your readers that, if instead of conjuring up such an evil, as it would be to all concerned in this great matter, if they would but encourage the change, if not by their co-operation, at least by their silence, the shock, as it appears to be, would soon subside and right itself, and the only change that would manifest itself would be that we should find a boy performing, in a satisfactory manner, what so long has been believed by many to be a woman's right. But you do not wholly deny that boys can be made efficient for singing those works, for you partly admit it by saying in 'rare instances' they can do so. Allow me to say that those instances are rare only because they correspond to the means. The means are rare, and because they are so it becomes incumbent upon those deeply and immediately interested in the wishes of the Archbishop to at once see that a proper person is obtained to select and train a number of boys, which can easily be done at any of their schools; for there abundance of material exists, and cause them to be trained and instructed in the music of the church; and if the teacher of such boys will but exercise firmness and determination upon his part, it will be soon found that the boys can be made to sing the music of such works as have always been performed in our churches. Therefore, I say, let teachers be found, boys' voices abound, and they soon will learn to sing.—Yours, &c.,

MAURICE CONNELL.

As our remarks were solely prompted by a desire for the good of art, we are, of course, glad to learn that no mischief need be apprehended from the recent change. Our correspondent must excuse us, however, if we take a lower estimate of the value of boy sopranos than he seems

to do. Some few lads may, by reason of exceptional gifts, take high rank in that capacity; but the average merit of even trained choristers, as exponents of the religious feelings animating religious music, is very low. The natural soprano is the female, and the boy at his best is only a makeshift, which nature spoils in a very few years. We do not doubt, however, that much more might be done than is done at present to improve the boy soprano.

—O— WAIFS.

It has been decided to rebuild the Théâtre Lyrique at the expense of the Municipality of Paris.

Mdlle. Marimon has gone to Paris for a short season of rest, after her lengthened tour in the British provinces.

John Strauss's new operetta, *The Carnival of Rome*, will be brought out early next month at the Theater an der Wien.

The Irish Academy of Music is in future, by her Majesty's sanction, to be styled "The Royal Irish Academy of Music."

Le Ménestrel says that M. Sardou's *Patrie* is to be played in English, with the author's sanction, at the Prince of Wales' Theatre.

We hear that *Les Deux Reines* is to be treated as an opera proper, having failed in its capacity as a drama with incidental music.

Harold; or, The Last King of the Saxons, is the title of a new Wagneresque opera recently produced with success at Königsberg. The composer's name is Gustave Dollo.

The *Ménestrel*—an authority in all that concerns Madame Nilsson—states that the Swedish *prima donna* lost 750,000 francs (£30,000) by the Boston fire. "Lightly come, lightly go."

Mr. C. G. Verrinder's first *Soirée musicale*, for the present season, took place on Wednesday (December 18th), at Lancaster Gate, by kind permission of Mrs. Sant, and was eminently successful.

Mozart's *Serenade in D* was well received at a late Padeloup concert. The Parisians liked it better than the same composer's symphonies, which appeared to go over their heads when produced by the Popular orchestra.

Mr. Felix Whitehurst, formerly one of the foreign correspondents of *The Daily Telegraph*, died, we regret to state, at Baden-Baden on Saturday last. His loss will be sincerely lamented by a large circle of sorrowing friends.

TESTIMONIAL TO SIGNOR LI CALSI.—The members of Mr. Mapleson's Italian Opera orchestra, who accompanied him on his recent provincial tour, desiring to show their appreciation of the kindness and urbanity of Signor Li Calsi, their conductor, have presented him with a handsomely illuminated photograph album.

Mr. Alfred Hemming, the young tenor vocalist, who may be remembered with pleasure as having sung with success at several concerts in London, some three years ago, has returned from a course of study in Italy, where he went "the round" of the provincial opera houses with considerable success, according to the local journals, all of whom speak highly of his lyrical capabilities.

ROYAL ALBERT HALL AMATEUR ORCHESTRAL SOCIETY.—His Royal Highness the Duke of Edinburgh presided at a meeting of the committee of management of this society, which was held at Clarence House on Saturday afternoon. There were present the Lord Gerald Fitzgerald, Mr. Cole, C.B., Major Donnelly, R.E., and Mr. Alan Cole, the honorary secretary. Mr. Arthur Sullivan also attended.

A young man, who was charged with obstructing the police and with creating a disturbance, complained that the officers in question had committed perjury, and that, instead of taking him, they should have removed "the waits" to whom he had an objection, not being of a musical turn of mind, at three o'clock, a.m. Mr. Flowers fined him 2s. 6d. [It ought to have been 2s. 8½d. at the very least.—A.S.S.]

PRESENTATION TO MR. ALFRED RAPER.—The principal artists of Mr. Mapleson's Italian Opera Company, have presented Mr. Raper, who for some years has held the position of Acting Manager and Treasurer on the tours, with a valuable gold watch, by Murray, and Mr. Mapleson showed his sympathy by supplementing the gift with a handsome gold chain. The presentation was made by Mdlle. Tietjens, on Saturday last, at Brighton.

Mr. Edwin Forrest, the American tragedian, died in Philadelphia on the 12th inst., in his sixty-seventh year. Mr. Forrest visited England several times. During his last visit the friendly relations which he had maintained with Mr. Macready were broken. The quarrel was taken up by the friends of both gentlemen; and to the zealous interference of partisans of Mr. Forrest has been ascribed the riot in New York on the 10th of May, 1849, during the engagement of Mr. Macready at the Astor Place Opera-house.

Liszt has declined to compose a cantata in aid of the proposed Beethoven monument at Vienna. So much the better for the prospective audience.

The Messiah was performed at the Royal Albert Hall on Tuesday evening, at eight o'clock, and also on Christmas Day at half-past two. The principal vocalists were Mdlle. Tietjens, Miss Marion Severn, Mr. W. H. Cummings, and Signor Agnesi.

The "Teatro Massimo," as San Carlo is called by the Neapolitans, opened wide its doors the week before last for a crowded audience. There was a rush to hear *Don Carlos*. Verdi, too, was there to superintend the performance, and as he has been unremitting in his exertions for a month or more, everything went off in a most satisfactory manner. The performers did their very best, and were greatly applauded, all but one unfortunate whose voice was not equal to the "Massimo;" and the popular *maestro* was loaded with honours. Thirty times he was called for by an audience enthusiastic almost to madness, and on his return to his hotel crowds accompanied him, while the road was in a blaze of light.

ROYAL ACADEMY OF MUSIC.—The Westmoreland Scholarship and the Potter Exhibition were competed for on Monday at the institution in Tenterden Street, Hanover Square, the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Mr. W. Dorrell, Signor Garcia, Mr. John Hullah, Mr. H. C. Lunn, Mr. G. A. Macfarren, Mr. Walter Macfarren, and Dr. Steggall. The results were as follows:—Westmoreland Scholarship.—Miss Emma L. Beasley elected; Miss Annie Butterworth, Miss Jessie Goode, and Miss Harford highly commended. Potter Exhibition.—Miss Florence A. Baglehole elected; Miss Mary Taylor highly commended; Miss Clara Whomes, Miss Annie Martin, and Miss Annie J. Turner commended. Mendelssohn Scholarship.—Mr. Eaton Faving unanimously elected by the Mendelssohn Foundation Committee, and the Committee of the Royal Academy of Music.

THE PARSEE LADIES OF BOMBAY.—Signor Martas, who is said to be well known in the West-end circles, gave a concert at the Town Hall, last Monday evening, assisted as usual by a number of amateurs and pupils. We should not have noticed so every day an occurrence, but that the occasion was signalized by the first appearance on any stage of a young Parsee lady, wife of one of our most eminent citizens. The event has caused a great sensation among her caste, young Zoroaster highly approving the courage of the lady who so far assimilated and fraternized with her English sisters, while old Zoroaster, represented by the Parsee newspapers, is furious and insulting, and vents his displeasure in very unbecoming language. The Parsee ladies of Bombay are, with the approval of their husbands and relatives, fairly casting away all the more odious restrictions imposed upon their sex, and we sincerely hope the day is not distant when Hindoo ladies will be permitted to follow their example.—*Bombay Gazette*, Dec. 2.

Natives of the Principality, in all parts of the world, will rejoice to learn that the Prince of Wales has consented to preside at the Eisteddfod which is to be held next year at Mold. This result is due to the spirited action of the committee, and the influence exercised by the Vice-Chamberlain of the Royal Household, Lord Richard Grosvenor, M.P. The presence of Royalty at a bardic congress was indispensable in olden times, and the Welsh Princes were *ex officio* presidents of the Eisteddfod. After the Eisteddfod held by Royal warrant in the time of Elizabeth, the national institution lapsed into a state of decay, which was resuscitated at the commencement of this century through the patriotic exertions of that brilliant circle which enriched Celtic literature with "The Myfyrion," and other masterpieces of learning and research. The late Duke of Sussex presided at the Deubigh Eisteddfod in the early part of the century, when one of the bards exclaimed, with more conciseness than dignity—

"Nid Sir yw, ond brawd Sior Rex,
Dacw Sash y Duc o Sussex!"

Our present Majesty, also, when Princess Victoria, attended the Beaumaris Eisteddfod in 1832, and invested the late Caledfryn with a gold medal as the prize for his celebrated ode on "The Wreck of the Rhoisay Castle.—*North Wales Choir*.

MUSIC RECEIVED FOR REVIEW.

DEIGHTON, BELL, & Co.—"Cambridge School and College Text Book," music by Henry C. Banister.
METZLER & Co.—"The Practical Choir-Master," part VII., by W. Spark, Mus. Doc.
RUDALL, CARTE, & Co.—"The Flute Player's Fello," No. 24, "The swallows' flight," by A. Collard. Journal of the London Society of Amateur Flute-players, No. 10, "Romance and Rondo," by Richard Carte.
ENOCH & SONS.—"The Musical Monthly" for January, 1873, edited by Sir Julius Benedict.

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